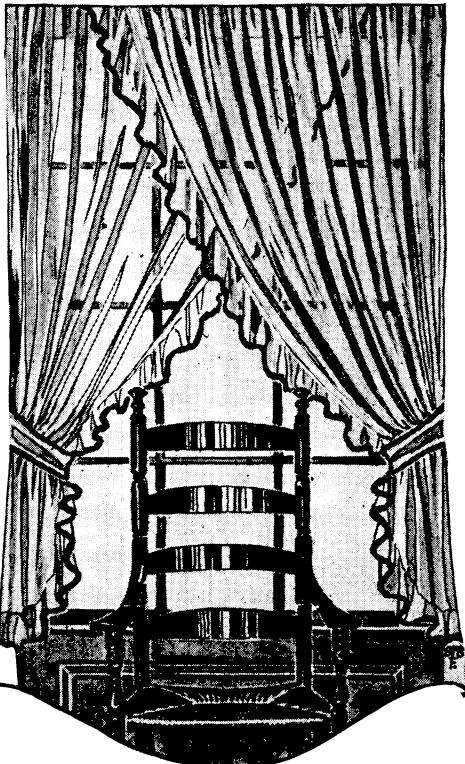


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PRINCIPLES OF
WINDOW CURTAINING



CURTAINS are one of the leading items in the outlay for household textiles. To curtain the windows of even a five-room house about 60 yards of material are needed. As the curtains must be replaced every few years, this proves to be a real problem. There are 100 or more different standard and novelty drapery fabrics on the market from which the selection may be made. They vary in cost, beauty, durability, and appropriateness. Since the attractiveness of a house depends in a large measure upon the success of the curtains, this bulletin has been planned as a guide for the home maker in selecting, making, and hanging curtains suitable for the average home.

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PRINCIPLES OF WINDOW CURTAINING

By MARY ALEEN DAVIS, *Junior Specialist in Textiles and Clothing, Textiles and Clothing Division, Bureau of Home Economics*

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ATTRACTIVE CURTAINS are not accidents. They are the result of study and a knowledge of the laws of design. The main point to be kept in mind is how to unite in the best way usefulness and artistic effect. This can be accomplished by following the guide of simplicity, harmony, and refinement.

To be useful curtains must not conceal an attractive view, prevent adequate ventilation, or shut out too much daylight. They should soften and diffuse the light entering the room and break the severe lines of the wooden casing around the window. Good design requires that they have strong lines and pleasing proportions and that through a careful choice of texture and color they link together the furnishings of the room.

Curtains and draperies are not hard to make. Careful measurement and accurate cutting are the most important features. Detailed directions for making different kinds of curtains are given on pages 26 to 36. It is much wiser to buy material that will be durable and stand up under sunlight and tubbing, and make curtains at home, than to purchase cheaper fabrics and have them made up, or to get poor quality ready-made curtains.

TYPES OF WINDOWS

One of the first steps in planning curtains is to consider the number of windows in the room and their shape, size, location, and exposure. The more pleasing these features are the simpler it is to plan curtains which are attractive.

Usually the windows must be accepted and curtained as they are. In building a new house or remodeling an old one, however, there is a chance to prevent some curtain difficulties. The size, shape, and grouping of the windows can then be planned from the standpoint of lighting, cross ventilation, good spacing in the walls, and the ease with

which they may be curtained. The whole house will accordingly be a more pleasant, comfortable place in which to live.

Maximum light and ventilation are obtained through windows that run nearly up to the ceiling. Long, narrow windows are, however, difficult to curtain. Shorter, broader windows and perhaps more of them will provide sufficient light and air and can be curtained to better advantage. In any case, windows should be a uniform distance from the ceiling. In dwelling houses windows are approximately 2 feet 6 inches from the floor in the living rooms and 3 feet from the floor in the bedrooms. The bathroom and

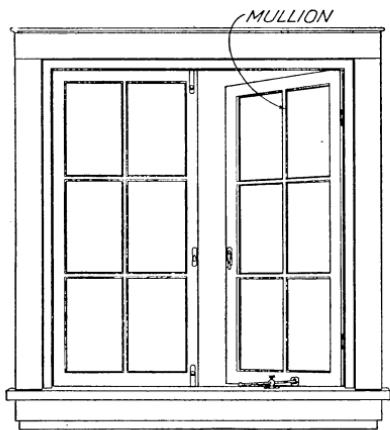


FIG. 1.—Casement window

kitchen windows may be higher, in order to accommodate equipment below.

To make the curtaining effective the windows must have a pleasing relation to each other and allow a satisfactory grouping of furniture. In rooms other than sun parlors some plain wall space is essential to permit the placing of beds, tables, and other large pieces of furniture. The exterior of a house looks more attractive if windows are arranged in a symmetrical scheme. Also the windows in each story should be the same size, except where a smaller or a larger one is needed to bring out some special feature. Round, diamond-shaped, and odd-shaped windows are seldom attractive and are difficult to curtain.

Windows are of two general types: Casement (fig. 1) and double-hung sash (fig. 2). There is little choice between them in matters of comparative beauty and convenience if they are both well made. The casement window is picturesque, is appropriate in large or small houses, and is especially suited to grouping. Casements are made to open out, to swing on a pivot, and to open in. Those opening out are less expensive, are simpler to curtain, and are easier to make weather tight. Casement windows are made with single or several lights or panes. The most charming are those with small rectangular or irregularly shaped panes. Casements can be

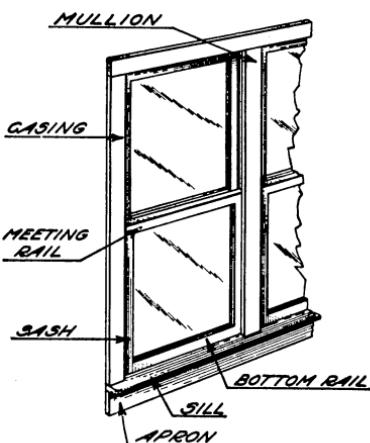


FIG. 2.—Double-hung window

adjusted to admit any amount of air. In large windows ventilators may be set in so that only a section opens.

The double-hung window lends itself to detached placing. The frame must inclose sash weights, rope, and pulleys, and therefore these windows can not be grouped so closely as casements, which require hinges only. Ordinarily only half of a double-hung window can be used for ventilation, but some sashes are arranged to slide into an added upper portion of the window frame or to drop into the wall below. Others are made to swing in at certain positions when a guide strip is removed.

Small panes in both double-hung and casement windows relieve monotony and make it possible to omit glass curtains. Double-hung windows are easier to curtain than casements and offer a wider range of possibilities in curtaining.

Many variations of sash and casement windows are possible. Double-hung windows may be used alone, arranged in bay windows, or used in groups of two or more. Casement windows may be single or, as is usually the case, arranged in groups. They may be small or may fill one side of a room. In addition to these basic types, there are windows in doors, side lights, transoms, fanlights, and arched or Palladian windows (fig. 21), which occasionally require curtaining.



FIG. 3.—Ruffled curtains crossed in the middle and with cretonne tie-backs

ART PRINCIPLES APPLIED TO WINDOW CURTAINING

Planning curtains is not a matter of inspiration alone. There are definite laws which aid in deciding how the curtains should be hung, what materials, colors, and patterns should be used in the various rooms and with different types of furnishings. A knowledge of these laws of design relieves many of the uncertainties of planning draperies.

The window curtains form with the walls, floor, and ceiling the background for the furniture and occupants of the room. The curtains may give accent to the room through appropriate choice of color and line, but in most cases they should be subordinate in

interest. Only in exceptional cases should the window attract and hold the attention. A window of adequate size opening out on a lovely view or one that is the only attractive feature in a hallway may be made the center of interest. Each room may have one or more centers of interest. They must be so planned that each holds its place without trespassing on the others. If the windows vie with the fireplace, the fireplace with the rugs, and the rugs with the davenport for dominance, the room lacks repose. The lines, mass, color, and texture of the draperies must be so carefully planned that they blend quietly into the rest of the room.

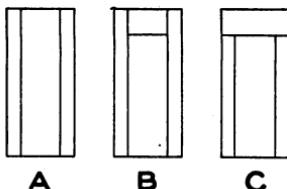


FIG. 4.—The lengthening effect of vertical lines, and the broadening effect of horizontal lines in curtaining windows. In B and C the vertical lines appear shorter because of the use of a horizontal line at the top

window draperies the spirit of the room may be suggested and the proportions seemingly modified. Vertical lines are formal and dignified and stress height. They are suited to public halls, reception rooms, and, combined with horizontal lines, give strength to the family living room.

Horizontal lines are formed by the valance, tie backs, trimming bands, and double-sash curtains. They break the height of a room and are pleasant in the comfortable family home. Horizontal lines are informal in effect; and when used in the form of valance, cornice, or pole with vertical side draperies, the most pleasing window treatments are obtained, because the eye, instead of stopping at the top of the side draperies, is carried across the top and around the whole window without a break.

The effect of vertical and horizontal lines is shown in Figure 4. All the outside lines in A, B, and C are the same length and the vertical lines are an equal distance apart, yet C appears much wider and not so tall as A or B, owing to the horizontal lines at the top. Therefore, to increase height, use only vertical lines, as in A; to reduce height slightly, use both vertical and horizontal lines, as in B; and to reduce the height still more, use horizontal lines, as in C. The longer the horizontal lines the greater will be the widening effect given to the window and to the room. Free use of closely related unbroken vertical lines will add height to the windows and to the room.

LINES

The lines of the curtain are determined by the way in which it is hung. They are formed by the direction and length of the main masses of drapery as well as by the bands, trimming features, pattern, and each fold of the material. These lines guide the eye and direct the interest. A good window treatment has lines that conform to the proportions of the window and the room. Through the lines of the window draperies the spirit of the room may be suggested and the proportions seemingly modified.

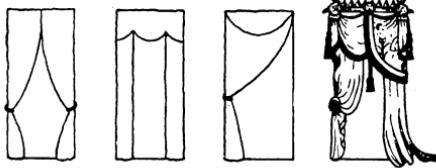


FIG. 5.—Effect of curved lines. A and B show use of curved lines in symmetrical balance; C, the use of curved lines in unsymmetrical balance; D, an overelaborate arrangement of curves

Curved lines are graceful and interesting but lack stability. They have a tendency to broaden a window and make it seem larger. They express charm and social grace and are appropriate in some period rooms and in the ruffled tie-backs of the colonial house. Curved lines in window draperies must be used carefully. As a rule the lines of the window draperies should repeat the lines of the window and the house. The architectural strength of a window should not be concealed by elaborately draped curtains which shut off the view and darken the room.

Good and poor use of curved lines is illustrated in Figure 5. The draperies in A and B are evenly balanced and have strength and dignity combined with charm and variety of line. Uneven balance, as in C, in a window treatment is not desirable as a rule. An example of the way in which the formal balance of the window frame is sacrificed to superfluous lines and heavy fabrics is shown in D.

PROPORTION

The laws of proportion need to be constantly applied whenever spacing of lines, masses, or colors is being considered. In planning window curtains, problems in proportion arise when the width of the valance, the width and position of the side draperies and trimming bands, and the size of the patterns in the fabric are being determined. The Greek law of proportion states that the ratio between spaces should be approximately 3 to 5, 5 to 8, 8 to 13, and so on. This simply means that equal spaces are mechanical and uninteresting. Interest is created only when the spaces or masses are so nicely proportioned that they are not immediately evident, and the eye is led to calculate upon their relation to each other.

Occasionally a window is so awkwardly proportioned that it is difficult to make a curtain look well on it. By careful adjusting of the proportions and placing of the side draperies and valance it can oftentimes be greatly improved. Thus, if a window is too broad and low, the side draperies may be made of a striped fabric and spread out over the window to reduce the expanse of glass. The valance can be placed above the casing and just barely reach the glass, or the valance may be omitted or reduced to a mere ruffle. If the window is too tall and narrow, the proportions can be modified by mounting the rods out on the wall instead of on the casing and the side draperies may be pulled over until they just reach the glass. (Fig. 6.) The valance can be hung in its normal position and may be made a little wider than usual. In each case the relation of the valance to the exposed portion of the glass curtain, to the side draperies, and

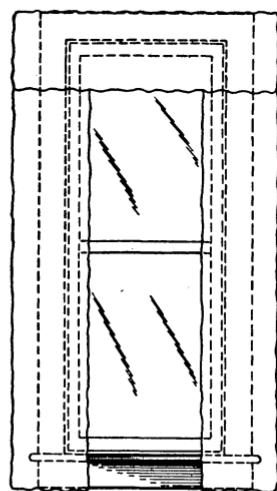


FIG. 6.—Proportions of a tall window modified by placing the curtain rod out on the wall

to the window as a whole must be considered as well as the relation of the curtained window to the wall space in which it is located.

BALANCE

In planning curtains the attention can not be confined to the window alone. The window and the room can not appear at their best if the relation of the window to the rest of the room has been ignored. The laws of balance must be applied to each grouping of furniture and wall elevation as well as to the whole room. In balancing any group two types of balance may be used. The first and simplest is to arrange objects that are just alike equal distances from an imaginary line. In Figure 7, for example, if a vertical

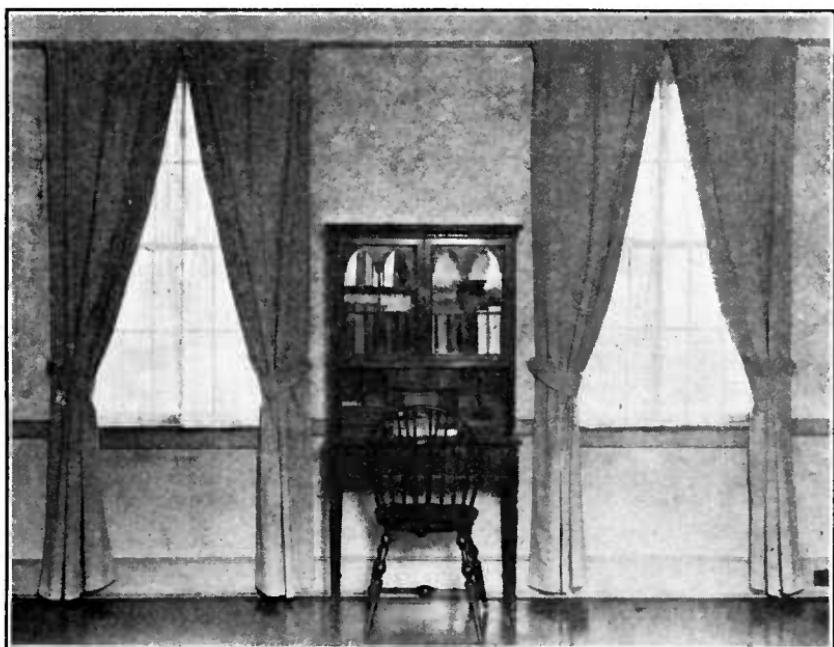


FIG. 7.—Formal balance in arrangement of furniture and windows. Glass curtains of marquisette and draperies of poplin

line were drawn through the center of the picture, the two halves would be alike. Thus the whole is equally or symmetrically balanced. In Figure 8, another type of balance is illustrated by offsetting the window at the right with a grouping of table, chair, and picture. If a vertical line were drawn through the center of this arrangement, the two sides would be unalike. The wall is nevertheless pleasing because the window treatment and the chair have been so planned and placed as to create a feeling of repose.

Uneven or unsymmetrical balance is also employed in balancing a room where the windows are all on one side. If elaborate and colorful curtains are hung at the windows, the rest of the room is lost and only the windows are seen. In order to distribute interest and restore balance to the room very simple curtains blending with

the wall should be used with furniture pleasing in color and shape. On the wall opposite the windows an attractive grouping of furniture with well-placed colorful pictures will aid in the redistribution of interest. The problem of balance is frequently simplified in the construction of a house by placing a fireplae, French doors, or an archway opposite a group of windows. Symmetrical balance creates a stiffer, more formal effect than the unsymmetrical balance. In home decoration a combination of the two is usually employed.

COLOR

Forgetting the practical and viewing curtaining from the artistic side alone, it is evident that color is the most important single factor in the success of draperies. Color can correct even the handicaps of poor light, weak proportions, and bad lines. It is compelling in its interest and charming if properly used.

COLOR QUALITIES

The five principal colors are red, yellow, green, blue, and purple. Endless variations in color can be obtained by mixing two or more of these basic hues together in varying proportions. By mixing with white, tints are obtained. Tints are used principally in bedroom draperies and are usually most attractive combined with light wood-work, because they are light in color weight. In a room with dark oak panels and ponderous dark furniture, pale pink draperies would be too trivial. Bulky furniture and dark woodwork require a heavy color, such as dark red, green, or blue, to balance them.

The dark colors or shades are made by blending with black. Those with a small amount of black to subdue them give strength to the living room. If black overweighs the color in the mixture the value becomes too gloomy to be used for draperies.

In interior decoration the grayed colors are the most useful because they are restful and serve well as a background. Pure colors



FIG. 8.—Unsymmetrical balance through grouping of furniture in relation to window. Curtains of natural-colored theatrical gauze with cretonne bands

(those not mixed with black, white, or gray) can be introduced in small quantities. They should be used in solid color for window draperies only in the sun room and possibly the breakfast alcove. In figured materials, used with neutral and grayed colors, pure colors add zest to the design.

Red, yellow, and orange are classed as advancing colors. They must be used judiciously in small rooms or the effect is overpowering. Since these colors are associated with fire and sun, when used in winter draperies for a dark and cheerless room they counteract the effect of darkness. Red is the most active, and yellow the most luminous of these colors. Soft orange, pale yellow, pinkish cream, ivory, warm tans, rose, or mulberry glass curtains seem to modify and warm the color of the light entering the window.

The grayed blues, greens, and violets are associated with the distant sky and hills and give the feeling of space. Certain values of green are perhaps the coolest and most satisfactory in reducing the brilliance of a sunny room. Gray-green, blue-green, and green-blue are also successful. The greens and blues must be used cautiously as glass curtains since the transmitted light may be unpleasant.

In Florida, southern California, and the tropical countries cool grayed colors are the most restful after the outside glare in practically any room regardless of the exposure. In the moderate climates warm colors, rightly used, are successful any season of the year.

COLOR PLANS

In selecting the color or colors to be used in the draperies, consider walls, floor, woodwork, and all the furnishings of the room. When the draperies are figured a more harmonious effect is gained by selecting a fabric in which the background is the same color as the walls, only slightly darker, and in which the principal color in the design repeats the color of the rug or upholstery. Decided contrasts in color and value are permissible if the color is carried into the room. In any color scheme if wisely used, black, gray, silver, or gold may be used as braid on curtains or in accessories in the room. White window curtains should be used only where the woodwork or the walls are white.

The simplest color plan for the background of a room is worked out in shades, tints, and grayed tones of one color. Interest is created through contrasts in texture. In a color scheme of this kind the walls and woodwork might be a soft gray-green and the rugs a deeper gray-green. In the simple home, green chambray with two rows of black bias or military braid stitched on for a border or even green checked gingham with 3-inch wide ruffles would be effective for curtains. Another plan might include gray poplin banded with green velvet or with a cretonne appliquéd over soft green or silvery-gray gauze glass curtains. Almost any color could be used in the furnishings against this background. Orange and gray striped upholstery with at least one green chair would be attractive with vivid landscapes on the wall, orange-red pottery, and notes of silver or black repeated in pillows and accessories.

In a room requiring warmth, pale orange (cream) walls blending into soft, warm brown linen draperies and lustrous orange gauze

glass curtains would be cheerful and pleasing. The important point in working out a one-color scheme is to have a variety of textures and strong contrasts. These are supplied in this plan by the dull, pale, orange walls, the brown of the draperies which is orange mixed with black, and the orange gauze which is between the other two in color. If the rug and much of the furniture is in plain colors, the



FIG. 9.—Floor-length side draperies and a fitted valance for the large living room. Bittersweet in vase silhouetted against the simply hemmed ceru marquisette glass curtains.

draperies may be cretonne or printed linen having a dominant color that carries out the plan of the background. Too much plain color makes a room severe and uninviting.

A more subtle color scheme and one handled with little difficulty is made with two or more colors having one hue in common. Pure green, emerald green, blue-green, and yellow-green in varying proportions, values, and degrees of brilliance would compose a harmony

with the two components of these colors, blue and yellow. Interest is added by a small note of a color in absolute contrast. With green, a pillow, a bowl, or book bindings of red-violet would give emphasis.

Another type of harmony is formed by combining colors opposite to each other in the color wheel. They are in the strongest possible contrast. Combinations of this type are: Yellow and blue-purple, blue and orange, red and blue-green, red-purple and green, and yellow-green and purple. One of the colors decidedly grayed and very light in value might pleasingly make up the background of walls and woodwork, while the other in stronger value might be used for draperies. Complementary colors should never be used in equal quantities or in equal values. The color that appears in largest quantity should be grayed and the purer color used in small amounts. Thus in a room with the brown and tawny tones predominating (orange in low value), a fairly strong blue might be used in the window draperies; or with pale yellow walls, a cretonne with lovely, soft blue-purple birds against a neutral background might be the strongest color. A more unusual scheme would be to make the walls and woodwork a very delicate green and use with it a cretonne with the predominating color a soft red-purple with hints of yellow-green and orange.

No definite color system has been generally accepted by which the hue, value, and intensity of a particular color can be indicated. It is also impossible to carry definite color impressions in the mind. This being the case, no draperies or curtains should be purchased without first seeing a sample of the material in the room. It should be tried against the wall in the position in which it will hang and against the upholstery and woodwork by daylight and lamplight. The effect of light shining through it should also be noticed.

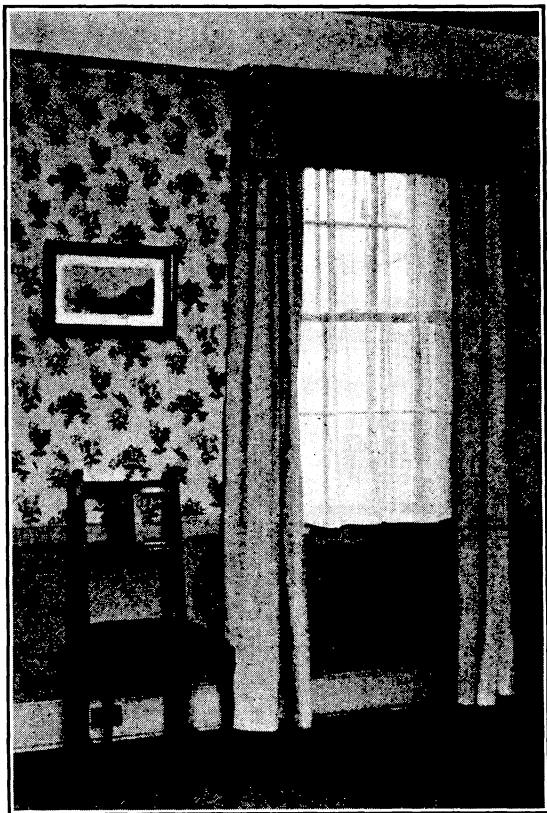


FIG. 10.—Curtains of plain material are needed with figured wall paper

The color scheme of the draperies should be planned with the whole house in mind. The dominant colors in adjacent rooms should harmonize. To go from a rose and blue living room through a green hall into a yellow and blue-purple or orange dining room is disturbing to a sensitive individual. A corresponding sensation occurs when looking at the exterior of a house that has pink curtains in one window, dark green in another, and orange in a third. If different harmonizing colors are desired for side draperies in the various rooms, the difficulty of the checkered appearance on the outside can be overcome by using uniform glass curtains and cream-colored linings in all the draperies. If colored glass curtains are chosen, they should be used on the whole wall elevation. If glazed chintz shades are desired in a single window opening on a street, use two shades with the glazed chintz inside.

TEXTURE AND PATTERN

Texture and pattern modify color and must be considered in close relation to it. By texture is meant the effect of the weave and fiber upon the appearance of the fabric. Common textures are thick and thin, smooth and rough, stiff and soft, lustrous and dull, clinging and fluffy. The spirit and the character of the room determine to a large extent the texture that should be used. Lustrous orange satin draperies would be out of keeping in a rough plastered room with huge stone fireplace, beamed ceiling, and small casement windows. The same orange in a rough-textured burlap or casement cloth would harmonize with the character of the room. With dainty, painted furniture, organdie, swiss, or voile curtains preserve the spirit of the room, whereas with heavy overstuffed furniture they are quite lost. In this case heavy linen, tapestry, or even velours is necessary. Silk, damask, rayon, and novelty cotton are suitable with fine mahogany.



FIG. 11.—Confusing effect of figured curtains with patterned wall paper

The textures used together at the window must also receive their share of consideration. With cretonne draperies, scrim, marquisette, or gauze glass curtains are pleasing. Damask, taffeta, satin, and other silks call for fine net, silk gauze, or China silk. Denim, monk's cloth, and crash may be combined with theatrical gauze, fish net, and other coarse-meshed nets.

The textures used at the window seem to modify the proportions of the window. Lustrous deep-piled velvet, velours, or corduroy seems to increase the size of the window and decrease the size of the room. The heavy coarse materials, of which monk's cloth is an example, also require large windows. Windows hung only in light-colored glass curtains seem to increase both the size of the room and the size of the windows.

The design of the fabric should be in scale with the room and the type of window and express its spirit. Small patterns should be used in small rooms and at small windows, and large patterns in large rooms at large windows. If reversed, the large patterns seem to fill up the small room and give a heavy appearance, and the beauty of a small pattern is lost in the large room. Richness of design increases the interest and so increases the bulk of any object. In an informal home or a small room avoid the kind of large formal designs found in many damasks. These were made originally for spacious rooms in medieval palaces. In the small home gay chintz with conventional flower motifs is pleasing. Patterned materials have a tendency to relieve the severity of a plainly furnished room. A good rule to follow is: With figured wall paper use plain curtains, and with plain wall paper use figured curtains. (Figs. 10 and 11.)

An excellent way to relate the draperies to the room is to upholster one or two chairs in the same material if it is suitable for that purpose. In using a highly figured cretonne care must be taken not to repeat it too often in pillows or upholstery. It will make the room confusing.

When patterns are small enough to be without apparent scale they almost become a texture and may be considered as such. Very large patterns with the design repeated only once or twice in a curtain do not allow the eye to follow the general design and can therefore be used more or less freely at a window of any size.

KINDS AND USES OF WINDOW CURTAINS

The recognized curtains for windows are generally classified as glass curtains, side draperies, valances, draw curtains, and shades. They may all be used at one window, each may be used singly, or they may be used in any possible combination. (Figs. 12, 13, 14, and 15.) Thus, a valance and a shade may be sufficient for a hall window, ruffled glass curtains and a valance for a bedroom window, and casements are never more attractive than when curtained with draw curtains alone. Though each curtain arrangement may be used singly, they all have a particular function of their own, which is determined by their position at the window, the method of hanging, and the weight of the material used.

GLASS CURTAINS

Glass curtains are made of thin, translucent fabrics of any of the fibers. They may be placed over all or part of the glass of the windows. (Fig. 12). This type of curtain generally extends only to the sill. Glass curtains are desirable at all windows with the exception of small-paned casements and those opening out on a beautiful landscape. They diffuse the light entering the room, modify its color, are a protection to the side draperies, lend an air of privacy, and, if one type is used throughout the house, give a uniform effect from the exterior.

Materials commonly used for glass curtains are net, marquisette, scrim, voile, theatrical gauze, and silk gauze. Net transmits the most light. When laundered, net curtains should be dried on stretchers so that there will be no danger of shrinkage. Other fabrics must be carefully ironed and they may shrink as much as 4 or 5 inches. A hard yarn evenly woven will shrink less and give better service than a soft yarn. Every imperfection in weave will be evident when the curtains are in place, so the material should be carefully examined for knots and weaknesses in the weave before purchasing.

SIDE DRAPERIES

Side draperies are heavier than glass curtains and are arranged to form a frame at the sides of the window. They subdue the light in the room, act as shades if arranged to draw, give a finished appearance to the window, aid in modifying ugly proportions, and serve to unify the color scheme. They may be translucent or opaque, single, lined, or interlined. They are usually hung over the casing unless the latter is decorative. In formal rooms the side draperies extend to 1 inch from the floor. Overdraperies in bedrooms of large homes and all rooms of small homes are more appropriate if they terminate on a line with the apron. (Fig. 27.)

To make the window appear larger the side draperies may be placed as far out on the wall as necessary to correct the proportions. To make a wide window narrower, they are hung over the window. Length is given by the use of stripes and by extending the draperies to the floor. The window is shortened by the use of sprawling designs, tie-backs, and by making the side draperies apron length.

Fine, firm, flexible material hangs and looks best for draperies. There is such a wide range of materials used that only general points in selection may be mentioned. At the present time cretonnes and printed linens are no doubt the most popular fabrics. Cretonnes come in plain, twill, and novelty weaves, in hard finishes, and with a fine cottony fuzz. Of the cretonnes the hard finished are the best choice; they hang better and do not catch the dirt.

In judging the value and wearing quality of any of the materials it is necessary to consider the kind and quality of the fiber, how it is woven, the number of threads to the inch, the finish, and the dye. The initial expense of good material can be justified by the additional wear and beauty. Cheap, clay-filled cretonnes



FIG. 12.—Size of window and room apparently increased by use of glass curtains alone. A somewhat unfinished effect is given, however. See Figures 13, 14, and 15.

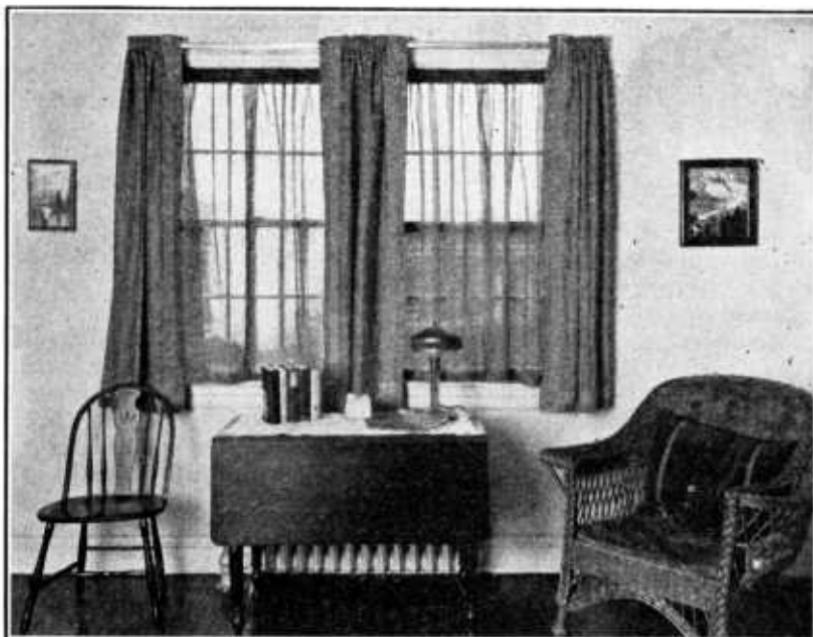


FIG. 13.—Unity through close relation of side draperies. The three vertical lines seem to make the windows and ceiling higher.

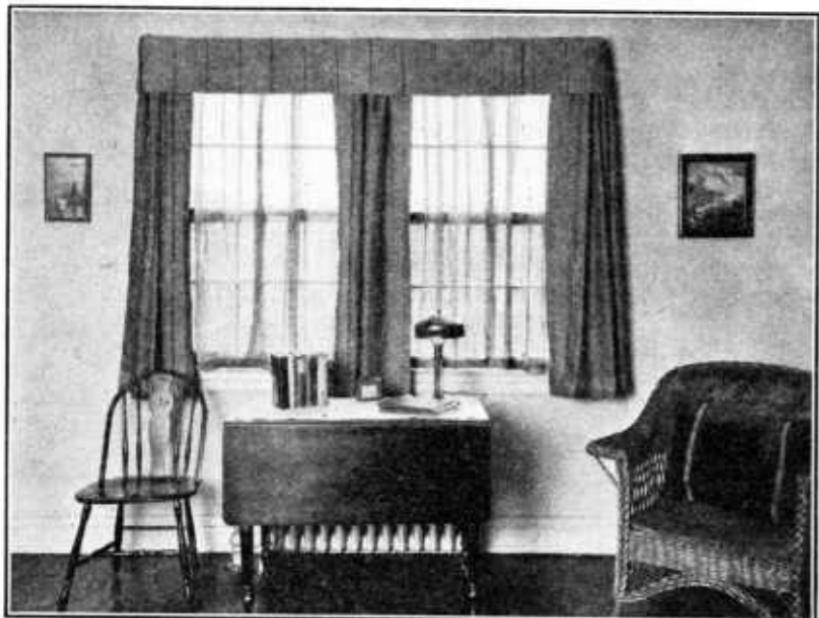


FIG. 14.—Unified arrangement of draperies, but too heavy

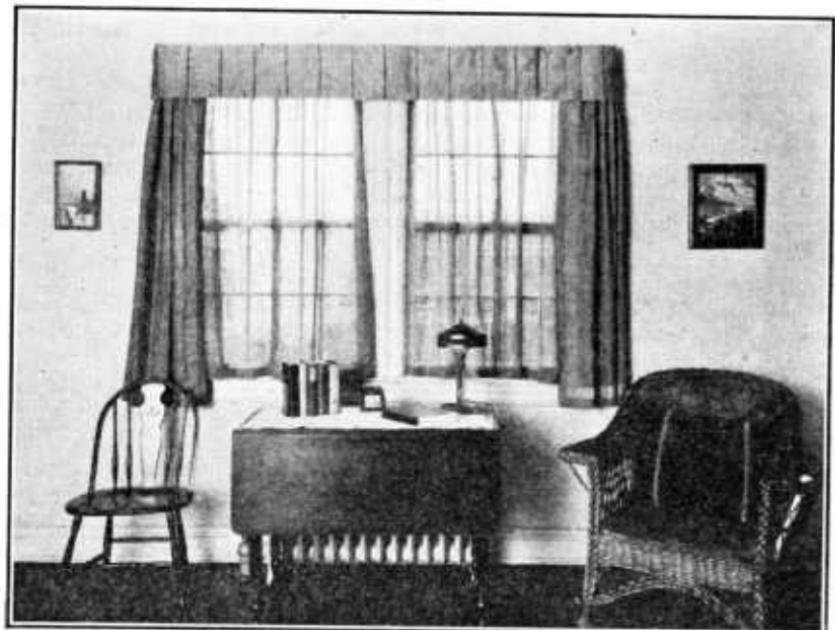


FIG. 15.—A good curtaining for adjoining windows. The valance carries the eye across the window and unites the side draperies

that become stringy and faded after the first washing, or shiny gauzes that will not launder, are expensive purchases.

Reliable information on the action of light and air on curtain fabrics is meager. In general it may be said that wool is very little affected by light and air. Weighted silk has been known to rot at the window in less than a year. Pure silk seems more resistant, but, for curtains, does not compare in durability with cotton and linen.

Success with draperies is largely a matter of hanging them with intelligent consideration of the proportions of the window, and of selecting fabrics which are appropriate in color, design, and texture. The extravagantly festooned and draped side curtain is

no longer considered good taste. Simple, straight hangings have permanent artistic value.

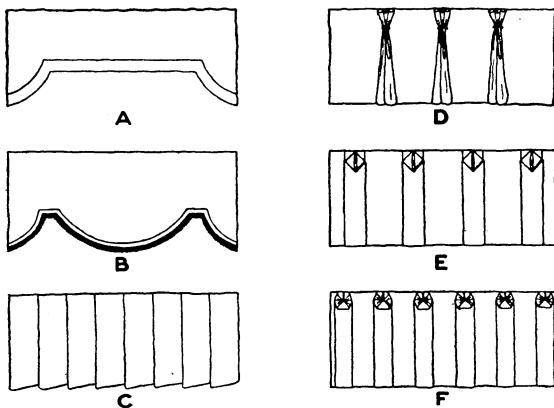


FIG. 16.—Types of valances: A and B, shaped valances; C, plaited valance; D, French plaits; E and F, variations of box plaits

Their principal purpose is decorative. They give a finish to the window treatment by carrying the eye across the top. Many parallel lines formed by side draperies at several windows in a small room tend to give a stiff uncomfortable effect. When the side draperies are connected with a valance, the horizontal line breaks the continuous vertical effect. (Figs. 14 and 15.)

Plain gathered valances are the easiest to make. They may be used throughout the house, and are the best kind to use if the curtains must be laundered frequently. Fitted valances suggest stability and dignity and are suited to large formal rooms. Midway between the extremes are the box-plaited valances and those with French headings. Several types are shown in Figures 8, 9, 10, 22, and 25. Valances are trimmed with fringe, bands, ruffles, galloon, cords, and tassels, and designs are stenciled, appliquéd, or embroidered on them. If there is a contrast in color between the curtains and the valances, the valances should be darker. In draped curtains, the tie-backs should repeat the treatment of the valance.

Valances have a lowering effect on the room and the window. This can be partially overcome by modifying the width and the position from which they are hung. Ordinarily the valances are hung from the top of the casing and are approximately one-sixth of the

VALANCES

Valances are that part of the window drapery which is placed across the top of the window. (Fig. 16.) They may be used with or without side draperies and are made plaited, Shirred, draped (usually called lambrequins), and fitted.

length of the curtain, making an average of 8, 12, or 15 inches. Greater height can be given in extreme cases by placing the valance up on the wall so that it just covers the casing, by hanging it in its normal position and reducing it in width to a mere ruffle, or by introducing different shaped arrangements. A painted pole or a

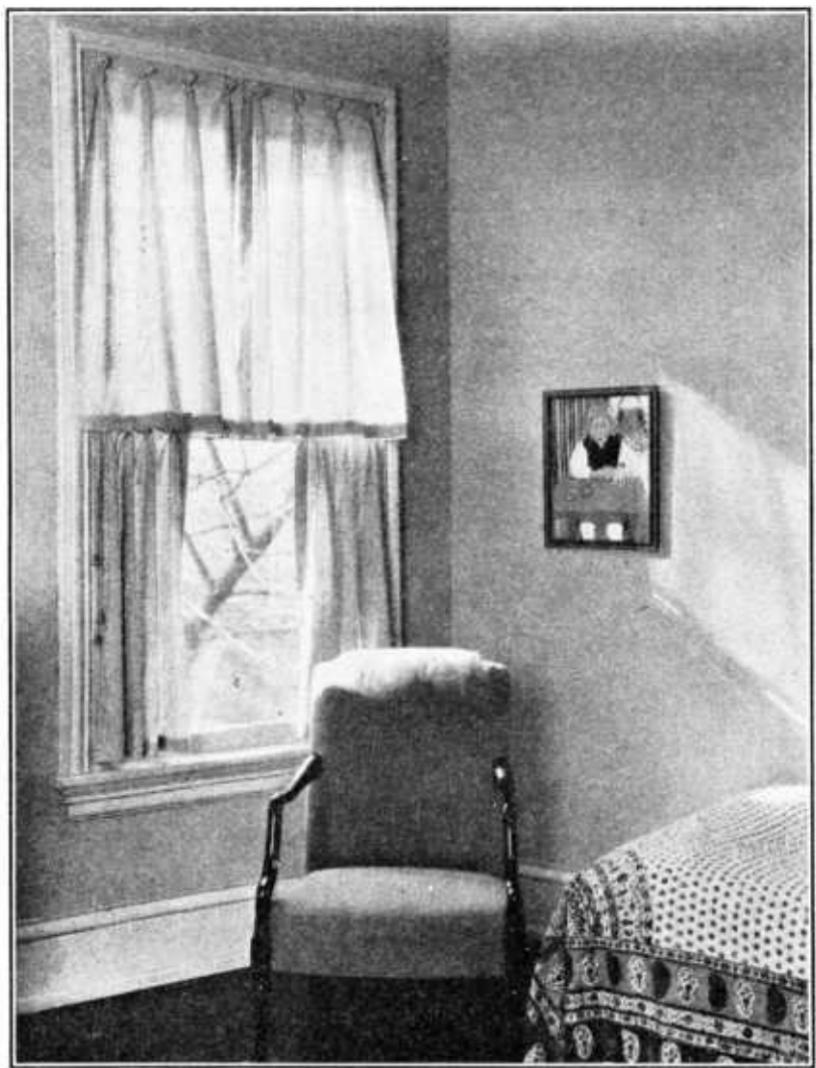


FIG. 17.—Double Dutch draw curtains at a bedroom window

cornice board is often substituted for the narrow valance. The cornice board is a decorative wooden molding placed above the window so that the curtains hang from underneath it. It may be painted to harmonize with the draperies, or may have a strip of the drapery material glued to it. The cornice board is sometimes edged

with fringe. In some cases the cornice board may be omitted and the fringe tacked directly to a valance board.

DRAW CURTAINS

Draw curtains are adjusted on rings and pulleys and can be drawn together with a cord. They usually replace shades at a window where they are hung. Windows may be curtained in draw curtains alone (figs. 17 and 19), they may be used with glass curtains forming side draperies when pulled back, or they may be a third set of curtains hung under the side draperies and over the glass curtains. Typical draw curtains are made of casement cloth, mohair, pongee, linen, silk and cotton combinations, and even unbleached muslin plain or

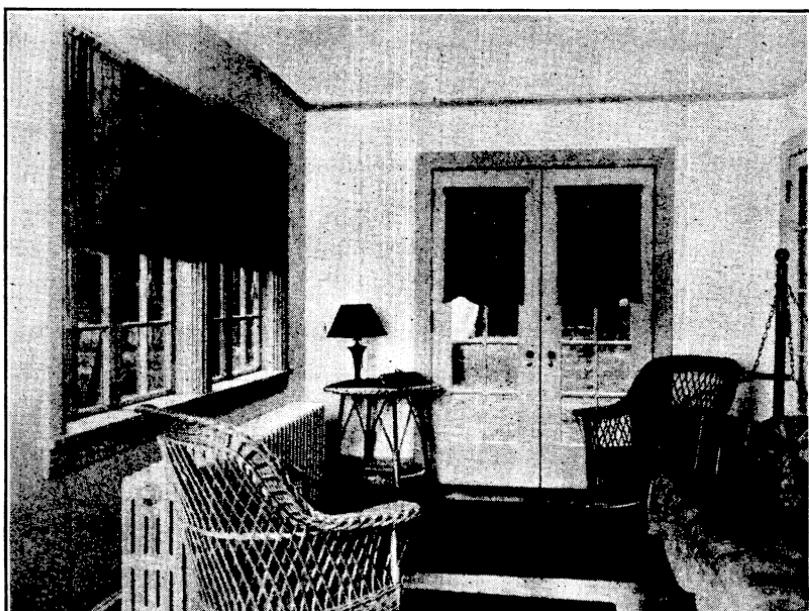


FIG. 18.—Awning-cloth shades. They are attractive with a shaped valance of the same material, and other curtains are superfluous.

dyed, Japanese crêpe, China silk, gingham, and cretonne. They may reach the lower line of the apron or in deep-set windows extend only to the sill. The heading is most attractive if the additional fullness is shirred in or French plaited so that the curtains just lap in the middle.

SHADES

Shades serve to exclude glare in the daytime and maintain privacy at night. They are usually placed under the glass curtain. The ordinary type is of Holland cloth, plain or patterned. Linen or glazed chintz, Austrian cloth, and oilcloth are sometimes substituted on the roller in place of Holland cloth. (Fig. 18.) From the exterior of the house, shades should be uniform in appearance and should

harmonize with the color and general style. The sun room is the single exception to this rule. On the interior, the shades should blend in unobtrusively with the window casing. The duplex shades with a different color on each side make harmonious effects of this kind possible. Those with a dark color on one side are preferable for bedrooms because they transmit far less light than those of light color throughout. It is advisable in the daytime to roll the shades to the top of the window so that they do not interfere with the curtain arrangement. If this produces a glare, take care that the shades in all the windows are drawn to the same level. Shades should be chosen from the standpoint of durability, color, fastness to light, ease of action, and opaqueness. If the draperies are arranged to draw, shades may be omitted. The modern tendency is to limit the accessories at the window to those really needed.

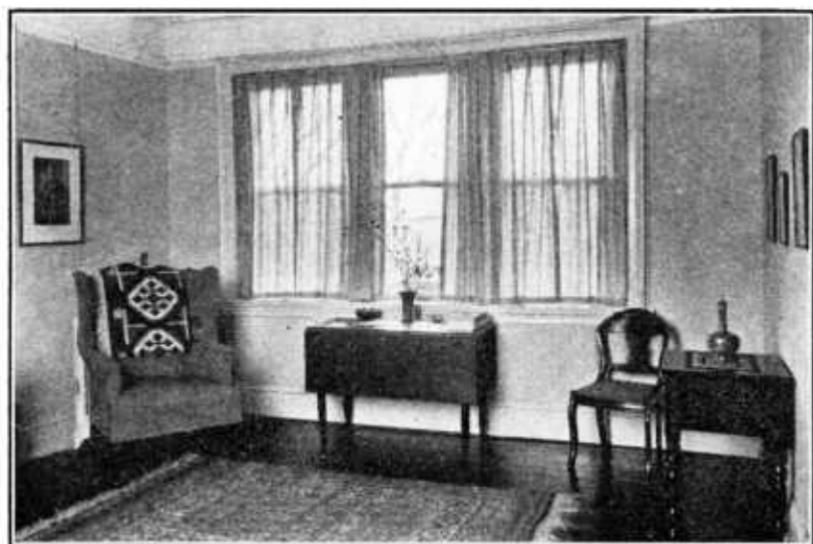


FIG. 19.—Cotton casement-cloth draw curtains finished with a French heading. They supply an excellent background for the colorful rugs and pictures, and diffuse but do not cut out needed light. The compelling quality of patterned fabrics is illustrated by the rug over the chair back.

CURTAINS FOR VARIOUS WINDOWS

GROUP WINDOWS

In modern architecture there is a tendency toward using groups of two, three, or more windows, and when curtained appropriately they are an asset to any room. Group and bay windows are interesting in themselves and should be curtained in the simplest possible manner. Draw curtains in lovely textures are dignified and charming at group windows. (Fig. 19.) If more color or a more elaborate arrangement is desired, valance and side draperies may be used with glass or draw curtains. The draperies should usually be hung to make a single unit with a valance across the top of the group and side draperies at each end. At large windows side draperies may

be hung across the mullions separating the windows if the proportions of the room will not be disturbed by the many vertical lines. The valance should be omitted at low windows, but a painted pole or a cornice may be substituted.

When windows are grouped but have intervening wall between them, it still may be possible to treat them as one unit if the larger mass of drapery thus formed will not disturb the balance of the room. Side draperies or draw curtains may be arranged to cover the wall between the windows completely. If this is not desired, a

mirror, a small table, and a lamp or a vase of flowers may be placed between the windows to unite the group. The draperies must blend closely with the wall paper if this treatment is used.

Bay windows present the additional problem of a group of windows arranged at angles to each other. If there is no wall space between, it is wise to treat the group as one with a single valance and side draperies at the ends. When there is too much wall space between to give the feeling of a single unit, each window may be curtained individually. In cases where the ceiling is lower in the bay than in the rest of the room, the valance may be placed where the ceiling joins the inside wall rather than along the top of the windows.

CASEMENT WINDOWS

Draw curtains are the most appropriate for casement windows, as shades are neither pleasing nor suitable with this type of window. (Fig. 20.) Side draperies and valance may

FIG. 20.—Unbleached lawn draw curtains with a colored border at a hall casement window

accompany the draw curtains. If the casement opens in, the valance must be placed high enough on the wall so that the window, as it swings in, just clears the edge of the valance. The side draperies should end on a line with the apron or with the sill.

Glass curtains usually seem unnecessary on casement windows. If used on those opening in, the curtains may be shirred over a rod at top and bottom of the sash, or hung with rings just at the top, so that they swing with the window. On windows opening out, glass curtains must be hung from the casing; if attached to the window frame, they would soon be spoiled by rain and outdoor air.



ARCHED WINDOWS

Arched windows are the most difficult of all to curtain. Shaped rods must, of course, be made to order. Some arched windows may be curtained without shaped rods. (Fig. 21.) According to the method shown in B, a painted wooden pole is placed across the window just below the arch. The heavy drapery is suspended from the pole by painted rings. The curtain may be drawn to shade the window at night. If the drapery is arranged on one side, as illustrated, a decorative chair, a table, and a lamp or a tall bookcase is needed to balance it on the opposite side. This is a picturesque treatment and not suited to many interiors.

Another simple way to curtain arched windows without the expense of shaped rods is to place screw eyes in the framework of the arch every 2 or 3 inches. The curtains are shirred and sewed to a tape or run on a cord and hung from the screw eyes by small hooks sewed to the tape on the back of the curtains. By using this method, effects as in A, C, D, and F, in Figure 21, may be obtained.

The third method is to ignore the arch and curtain it as a rectangular window with a valance which conceals the arch.

GLASS-PANELED DOORS AND SIDE LIGHTS

The curtaining for glass-paneled doors and side lights should be simple. Usually net, silk, gauze, marquisette, or material of that type is shirred on rods at top and bottom. A more elaborate effect is gained by putting weighted fringe on the bottom and letting the curtain hang loose. Natural-colored linen with insertions of heavy filet or Italian point work mounted on a roller makes a dignified and charming effect at the door.

Side lights, transoms, and fanlights should be curtained to carry out the same scheme used on the door. The side lights should duplicate it exactly. The transom should be covered by the same material drawn on rods top and bottom, regardless of the way the door curtain is hung. A fanlight is curtained like an arch. (A or C, fig. 21.)

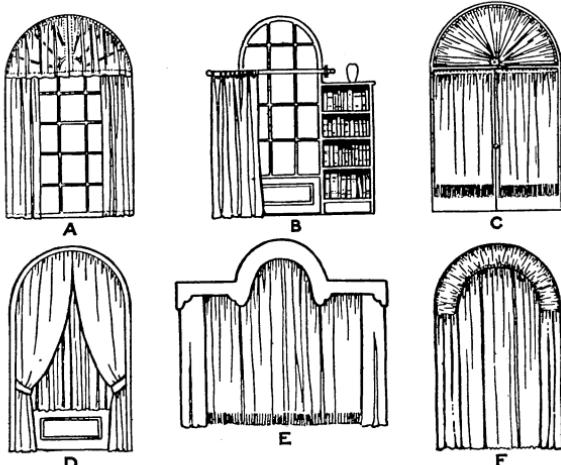


FIG. 21.—Curtains for arched windows: A and C, suitable treatments for the fanlight over doors or windows. The short curtain in A is shaped at the top to match the curve of the window. The fan in C is made from a straight piece shirred to fit the arch, drawn in tightly at the center, and finished with a rosette of the material. B gives a simple treatment if curved rods and hooks are not available. If desired, two narrower curtains may be used instead of the single wide one. D and F, elaborate curtains for which curved rods are almost necessary. E, a Palladian window

On French doors between living rooms the same fabric used in glass curtains at the windows may be Shirred at top and bottom on small brass rods and tightly stretched over the glass, or it may be allowed to hang loose like a curtain at the bottom. The curtains may be hung from the top of the panes or dropped one or two lights, depending on the proportions of the door. If there are no glass curtains, net, gauze, casement cloth, pongee, or a fabric of that nature is used.

French doors leading into sleeping rooms must be screened more completely. A heavier curtain hung from rings is more desirable than a shade. If a shade is used, place it underneath the curtain and split the curtain down the middle so that the shade can be operated. Shades of glazed chintz, Austrian cloth, or taffeta are attractive and should be operated from the bedroom side. To insure complete privacy and still not use shades, the door may be hung with portieres of the drapery material used at the windows and lined with a color that harmonizes with the adjoining room.

CURTAINS FOR DIFFERENT ROOMS

The living room, dining room, bedroom, and work units require materials and methods of curtaining that conform to the use of the room and express the individuality of the occupants. The curtains should develop and carry out the character of the room rather than merely be a feature of the color scheme.

Many people prefer the simplicity and economy of but one curtain at a window and the same kind used throughout the house. The slight loss in individuality is modified by the harmonious and unified effect of the windows from outside and inside. Materials which have been recommended for draw curtains would be appropriate for this purpose. In country homes and small houses, colonial ruffled tie-back curtains are effectively used throughout the house.

In many parts of the country there is a practice of taking down window curtains in the summer. In some cases this is necessary. Silks are rotted by the sun, and heavy velours, velvets, and tapestries make the rooms seem stuffy. Cretonnes, printed linens, glazed chintzes, and fabrics of that nature are suitable summer and winter. If the winter curtains must be taken down, it seems inexcusable to leave the windows uncurtained and bare in the summer when curtains are especially useful in subduing the light and keeping out dust. With simple furnishings, even unbleached muslin, cotton crêpe, gingham, and cheesecloth will relieve the effect of stark bare windows. Another interesting treatment is to mount awning striped linens on rollers for summer. The effect of the colored cloth is far less harsh than the severe, plain Holland cloth.

LIVING ROOM

The living room is the place where the family and friends gather. It must be restful, comfortable, and cheery. The draperies and accessories are largely responsible for creating this effect. Extreme and faddish curtains are out of place. Those which are attractive and simple enough to please the entire family should be selected.

Plain-colored overdraperies of poplin, monk's cloth, mohair, crash, or denim, with bands, braid, or hems of contrasting material

will blend with almost any type of furniture. More luxurious furnishings may call for velvet, velours, damask, tapestry, and brocade. For the living room that seems awkward and cold, cretonnes and patterned fabrics are advisable. If figured draperies are selected, the design should have dignity. Natural floral designs are suitable only in the cottage living room. They lack the dignity needed in the larger home. The extreme formality of damasks, brocades, and tapestries is not appropriate in the country or the average town house. Deep-toned and richly patterned cretonnes, printed or plain fabrics with a background the color of the walls, are the most pleasing choice. (Fig. 9.) Stripes are suitable but rather severe. They can not be used, however, at all windows or in all rooms because of their heightening effect. Plain fabrics are digni-



FIG. 22.—Soft translucent fabric arranged in straight draperies and gathered valance, making this group of windows a decorative feature of the living room. Rather wide but inconspicuous stripes of two colors in the fabric emphasize the vertical lines and prevent the group of windows from appearing too broad, and at the same time tie them more closely with the color scheme of the room.

fied and are a wiser selection than highly figured fabrics unless one is sure that the latter are good. Portières should be of the same material as the side draperies or of plain material the same color or slightly darker than the walls.

DINING ROOM

If the dining room connects with the living room a more harmonious effect can be gained in the small home by using draperies like those in the living room. It is permissible, however, to use more extreme patterns, coloring, and methods of curtaining in the dining room. Gayety and happiness should be expressed in color and design.

If there is a breakfast room or a sun room, it may be even more gay and refreshing than the dining room. The colors used there may

be almost pure in value. Materials appropriate for the breakfast nook are spotted, checkered, or striped gingham, English prints, cretonne, or muslin banded with color. At the beginning of a day, crisp linens and eottons are more pleasing than silks and heavy draperies. In the sun room particular care should be taken to see that the colors and fabrics selected will not fade or be affected by the sun. Strongly patterned cretonne and vivid awning stripes look well and are effective, but to avoid the unpleasant possibility of faded colors many people prefer to use natural-colored curtains.



FIG. 23.—Gray gingham curtains with colorful cretonne appliqués in a young boy's room

less the same kind is used throughout the house. For the boy, avoid ruffles, pastel colors, or half tones. He needs strong color and simple lines. Burlap, denim, crash, or sateen in strong values—green, brown, blue, or orange—should please him. These materials could be hung from a painted pole without a valance. If cretonne is used, select vigorous patterns.

The young daughter's room can be made to express the opposite spirit, though the character of her room depends somewhat on her interests. She may enjoy ruffles and dainty colors or she may be a hearty out-of-doors girl who enjoys the same things as her brother. If this is the case, she, too, will want strong colors, straight lines, and vigorous patterns. For dainty curtains, dyed cheesecloth, dotted swiss, organdie, voile, marquisette, or net is pleasing. They may be white if the woodwork is white, or they may repeat the dominant color of the room. These materials may be used alone or with a

BEDROOM

For inexpensive curtains in the bedrooms, daintily colored dotted swiss is attractive, and unbleached muslin, bound, banded, or appliquéd with color, is always good. Appliqués or embroidery motifs may be taken from cretonne or from those offered by commercial pattern books. (Fig. 23.)

So far as possible the likes and dislikes and general interests of the various members of the family should be considered in selecting their bedroom curtains, un-

valance, or with a valance and side draperies of cretonne, taffeta, poplin, or glazed chintz. Interesting variations are obtained by hanging two layers of organdie or voile of different color over each other. Thus in organdie a blue hung over a rose, would make the color effect mauve, and blue over yellow would create a green effect. Instead of the material for tie-backs, big wooden beads strung on colored cord are effective. Ruffled curtains hung over shades of glazed chintz are also charming. (Fig. 24.)

The nursery needs plenty of sunlight and air. Sturdy, simple, decidedly decorative curtains are best, with what color there is rather pure in value.

Dainty pastel colors make little appeal to the small child, and it is a mistake to decorate his room in them. If possible, glass curtains should be omitted, but because of the child's daytime naps a screen or some opaque window covering is necessary. These may be lined side curtains arranged to draw, chintz shades, or Holland shades with gay painted designs on them. For curtains avoid vague patterns or light flimsy fabrics. English prints, gay checked gingham, charmingly colored Japanese crêpe, or appliquéd unbleached muslins are best. (Fig. 25.)

Motifs for appliquéd and color ideas may be taken from the child's favorite story book.

The adult's room should have dignity and repose. (Fig. 3.) If occupied by two individuals, an attempt should be made to satisfy both. Dark walnut or mahogany is usually appreciated more than painted furniture by the man for his room. With the dark furniture avoid pale, washed-out cretonnes. Introduce individual color combinations such as orange, blue-green, and violet, or yellow-green, blue-violet, and soft red, with neutral-colored walls.

KITCHEN

At small paned windows in the kitchen if the view is pleasant curtains may be omitted. At average kitchen windows a softer



FIG. 24.—Ruffled tie-back curtains of cream voile over a glazed chintz shade suitable for a girl's room

effect is gained by using side curtains of gingham, glass toweling, muslin, or some other durable, easily laundered material. A valance, if used, should be reduced to a mere ruffle so that it will not interfere with ventilation. (Fig. 26.) If it is necessary to cover the windows with glass curtains use a thinner material, band it with bright color, or appliquéd a few motifs on it, and omit

side curtains. At the standard double-sash windows in kitchens, the so-called Dutch or double-sash curtains simply Shirred on rods make it possible to regulate ventilation easily. (Fig. 17.) A very common treatment is to place a curtain only on the lower sash.

The kitchen window sills are frequently a catchall for empty fruit jars, glasses, weakly plants, and odds and ends, which make any attractive curtaining impossible. Nothing can be more cheerful than a healthy plant in a kitchen window, but the sill should not be used as a miscellaneous storage shelf. Graceful greenery, flowers, or even beautifully shaped candlesticks or bowls

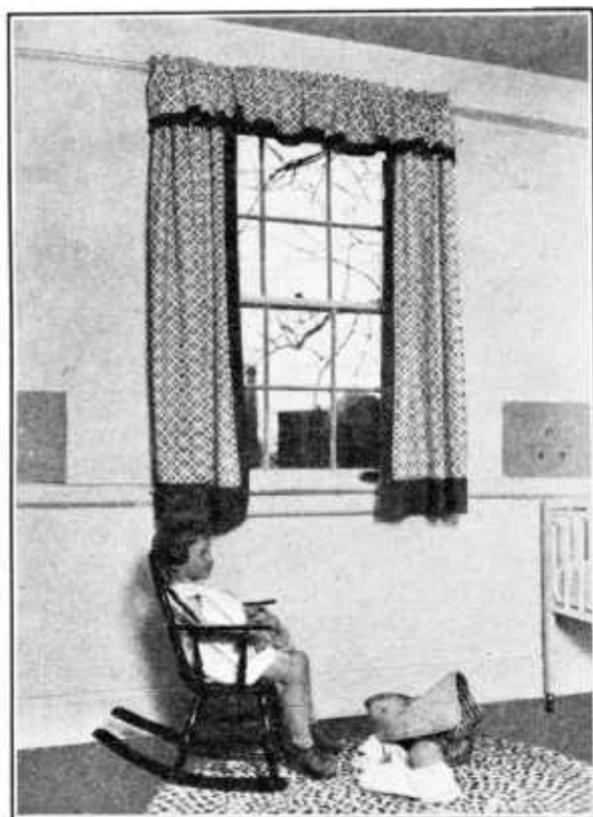


FIG. 25.—Curtains easily laundered and colors fast to sunlight arranged to admit plenty of light and air in the nursery

silhouetted against the window panes are charming in any window in the house.

METHODS OF MAKING CURTAINS

A wise precaution against mistakes and inaccuracies in purchasing material, losing measurements, as well as selecting the wrong curtain treatment is to draw the window to be curtained to scale using a yardstick or a folding ruler to take the measurements. A tape-line may stretch, in which case measurements will not be accurate. As the measurements are taken they should be written down on the paper on which the sketch is to be made. In drawing a window to scale, if 1 inch is used for each foot, a window 72 inches by 36 inches would be drawn 6 inches by 3 inches. The lines for the curtain

decided on should be sketched in and studied. Clippings of windows collected from magazines and advertising booklets will prove helpful in making the drawings. The quantity of material needed can then be calculated. The quantity purchased and the allowance for hems on all points should be written down on the paper with the measurements so that there will be no chance of error in cutting.

GLASS CURTAINS AND DRAW CURTAINS

CALCULATING MATERIAL NEEDED

The measurement for the width of glass curtains is taken on the trim nearest the glass (fig. 27, line H), and they should be just long enough to escape the sill (line D). If they are to be hung without overdraperies and the easing is not attractive, the measurements may be taken on lines G and B. Double Dutch curtains are measured on the line D. The top sash measurement is taken to the arrow on the meeting rail, and the lower sash measurement is taken from the top of the meeting rail to the sill.

Draw curtains may be placed halfway out on the trim when used with overdraperies. If they are hung alone the width may be taken across the top of the trim at the outer edge on line G, or if the trim is attractive, they are pleasingly hung within the easing, the width being taken inside the trim on line E. When hung from the trim the length is usually taken to the lower edge of the apron. When they are placed within the easing, draw curtains necessarily terminate at the sill.

For glass curtains and draw curtains twice the width of the window will not give too much fullness for soft material. When figured nets and heavy materials are used, one and one-half times the width of the window will be enough.

Glass curtains and draw curtains may have hems from $1\frac{1}{2}$ to 3 inches wide on the front and lower edges and one-fourth inch hems

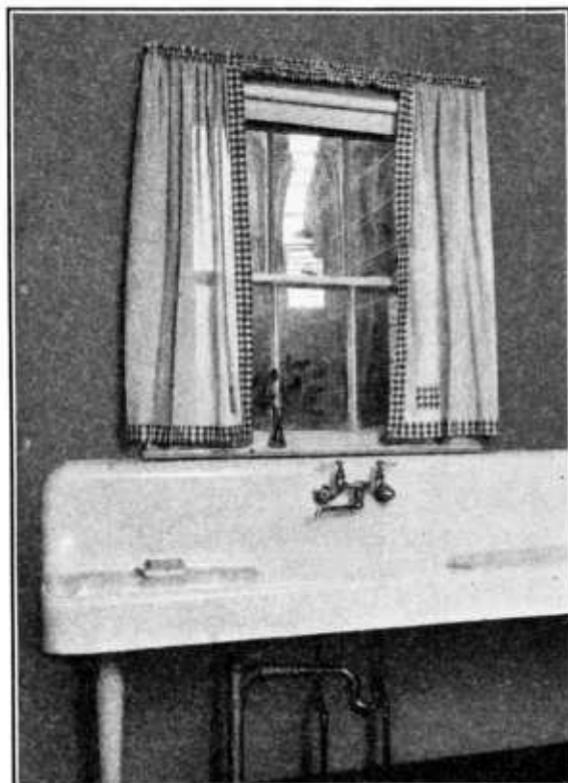


FIG. 26.—Kitchen curtains of unbleached muslin and checked gingham with a connecting ruffle of gingham that takes the place of the valance as decoration but does not interfere with ventilation

on the outside. Handkerchief hems, which derive their name from being made an equal width on all four sides of a curtain, are used occasionally to add to the decorative effect when no overdraperies are used. Two inches are allowed for headings on plain gathered materials. This allowance is omitted if neither side draperies nor valance is to be used, and only three-fourths inch is added for a casing. French headings used on draw curtains require an extra 3 to 6 inches, since the headings are $1\frac{1}{2}$ to 3 inches wide finished and they are made double. Two inches should be allowed for shrinkage on cotton fabrics. A common rule is to add 9 inches to the length of the finished curtain, and there will be sufficient allowance for hem and heading.

The following items sum up the points given and illustrate the method of calculating the number of yards of material necessary to curtain one window:

	Inches
Window, height (line D)-----	72
Window, width (line H)-----	31
 For 100 per cent fullness:	
Two lengths 36-inch material-----	144
Double hems, $1\frac{1}{2}$ inches deep (3-inches each)-----	6
Heading and casing ($3\frac{3}{4}$ inches each)-----	$7\frac{1}{2}$
Shrinkage, 2 inches-----	4
 Total -----	$161\frac{1}{2}$, or $4\frac{1}{2}$ yards.

The neatness and general attractiveness of a curtain depends on the way it is hung and the type of rod used. Glass curtains hung with side draperies and valance and draw curtains hung within the trim should be on solid round rods which fit into sockets screwed into the inner side of the casings. If they are hung to cover the casing, flat or round rods may be used. If the window is wide or double, the rod will need a support in the middle so that it will not sag.

MAKING GLASS CURTAINS

Each curtain length should be measured and checked before any material is cut off. Before cutting, draw threads if the weave permits to form an accurate guide. Trim off all selvages and put in the side hems, then the top and bottom hems. They should all be turned under the depth of the hem. The top heading has an extra allowance for shrinkage which is turned in the hem for a French heading (fig. 28), or taken as a tuck just below the casing if the curtain is to be shirred on a rod. Irregularities in length can be adjusted also by taking a tuck at the top. Care should be taken to avoid turning raveled edges into the hem as they will show when the light shines through. Hems that are put in by hand look better than those stitched by machine and will not draw. However, straight machine stitching is all right, and if there are many curtains to make it is certainly advisable.

If the curtains are to be kept open for a certain distance in the center of the window the easiest way of making sure that they will be exactly alike is to shirr the heading to the desired width and stitch a tape across the back to hold the gathers in place. Or, if preferred, the curtains may be shirred on one or more cords. Rings,

preferably of bone, so that they may be laundered, are tacked to the shirring about 3 inches apart and the curtains hung from round rods.

Weighted tape, purchased at the notion counter, tacked in the bottom hem prevents the curtains from blowing out easily when the windows are open and makes them hang in more even folds. Fringe is a popular finish for glass curtains. It may be used instead of weights. It is placed either on the edge of the curtain or set, its full depth, up on the curtain, the latter method being the most desirable from the standpoint of wear and beauty.

To make the ruffles $2\frac{1}{2}$ to 4 inches wide used on the colonial tie-back curtains, cut and join strips of materials until there is one-third again the total length and width of the curtain. Finish the ruffles with a narrow hem made with the narrowest hemmer attachment, a machine-picoted edge, or a narrow colored binding. Join the ruffle to the curtain with a French or a lapped seam. A diagram for drafting shaped tie-backs is shown in Figure 29. The length can be adjusted to the particular curtain, and the edge may be finished with ruffles or braid. Instead of tie-backs, rosettes, bows, or bands of any kind may be used.

SIDE DRAPERIES

CALCULATING MATERIAL NEEDED

The width of the side draperies is calculated on the width of the window taken on line G, Figure 27. The average window requires 36 inches on each side, though 50-inch material cut in half and finished with extension hems will oftentimes be wide enough. Draperies that are skimpy are not attractive. The length may be to the apron on line B, Figure 27, or to the floor on line A for formal effects. Less frequently the side draperies hang just to the top of the baseboard.

Usually the addition of 9 inches to the exact measurement will cover hem and heading allowance. This allows 3 inches for a hem at the bottom and 6 inches for a heading at the top. Variations are possible and more accurate calculation for curtains for special arrangements is advisable. For instance, if the draperies

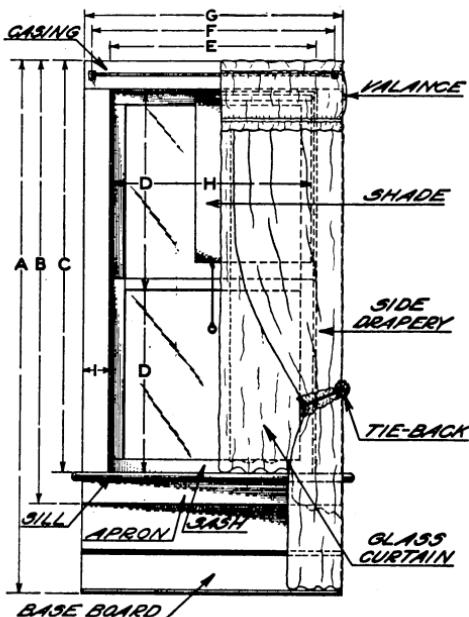


FIG. 27.—Double-hung window, drawn to scale, showing the lines on which measurements for different types of curtains should be made: A, side draperies in a formal room. B, side draperies and draw curtains. C, glass curtains and draw curtains. D, draw curtains and preferred length for glass curtains. E, width for glass curtains and draw curtains when the length is measured on D. Line F, usual position for rod. G, width used for valances and all curtains hung outside the casing. H, shade width hung inside casing. I, width of casing

are to be unlined, allow for a 2-inch or a 3-inch hem on the bottom and a 1-inch hem on the sides; if lined, allow for a $1\frac{1}{2}$ -inch turn on all sides. For French headings, 6 to 16 inches is allowed in side draperies. Six inches is the usual allowance on taffeta, cretonne, poplin, and other materials of medium weight and is also correct for an ordinary casing and heading.

In calculating the quantity required of a decidedly patterned material, care must be taken to see that the patterns balance on both sides of the window. If there are two or more windows to be curtained, thus calling for four or more curtain lengths, waste may be

prevented by experimenting with the goods while in the bolt. Often it will be found that, while the first and second lengths will not match, the first and third and the second and fourth will, with little loss.

Flat or round rods with extension ends of 3 or 4 inches are used for draperies. Casings should be wide enough to fit easily over the rod. Oval or round rings, hooks, or pin attachments may be used instead of casings to suspend the curtain from the rod.

FIG. 28.—Method of turning curtain hems:
A, single turn the depth of hem.
B, the turn under the full depth of hem.
C, allowance for shrinkage

MAKING SIDE DRAPERIES

The same care and accuracy of cutting is necessary with side draperies as with glass curtains. The curtains are made unlined, lined, and interlined. It is economy to line many materials. The curtains hang better, the drapery fabric is protected from strong light, dampness, and dust, and the pattern shows up more clearly. Sateen or unbleached muslin is used for lining and canton flannel for interlining. Rayon drapery fabrics are usually hung unlined.

Unlined overdrapery.—Selvages should be clipped at intervals of 3 or 4 inches or trimmed off. A hem of $1\frac{1}{2}$ inches is turned on the inside edge and outside edge and a 2 or 3 inch hem at the bottom. If there is no right or wrong side and there is to be a band or border around the curtain, the hem may be turned to the right side and the braid or band placed over the raw edge of the fabric. Frequently this type of curtain is finished with an extension hem of contrasting material. The curtain may be hung by a casing or rings. If there is to be no valance, the top is folded into a double hem $1\frac{1}{2}$ inches or wider. The top may be folded into French or box plaits and rings sewed on the back to slide over a rod, or a double stitching can be put on the hem to carry the rod. When a valance is used, a casing without a heading is made for the rod to run through, and the rings, if used, may be sewed to the top of the curtain.

Interlined and lined draperies.—This method is used for velours, velvet, tapestry, and other heavy draperies. Remove or slash the selvage at intervals. Spread the outer fabric right side down on the table. Turn all four edges the width of their respective hems, making allowances for mitering corners. Catstitch the hems down

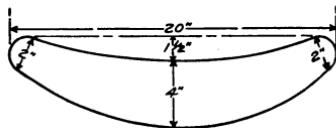
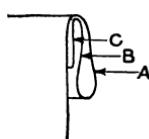


FIG. 29.—Draft for a shaped tie-back

with a long stitch after pinning. Pin the fabric tightly to the table top on all four sides and spread the interlining of single-faced flannel upon it smoothly. Cut the flannel one-half inch smaller than the outside material at the top and side and an inch shorter at the bottom. The edges of the interlining are not to be turned.

Fold back the interlining lengthwise upon itself exactly along the center. With a linen thread tack the interlining loosely to the drapery fabric by taking in it a stitch that does not show on the right side, then 5 or 6 inches farther, catching the interlining and knotting the thread, as shown in Figure 30. The thread must lie very loosely between the stitches. If it is drawn tightly the draperies will not hang smoothly.

After tacking down the center, if the material is 36 inches wide, fold it on each side so that it is divided in half and repeat the tacking down of this fold. This makes three rows of tacking in all. Fifty-two inch material requires two rows each side of the center, or a total of five rows.

Next smooth out the edges of the interlining and catch it to the outside with long stitches across the top and down the sides, leaving the bottom loose. Lay the lining in position and tack it to the interlining in the same way that the latter was tacked to the drapery fabric. Turn the edges under and fell to the outside except across the bottom, which is hemmed separately and left loose. The sides may be tacked at intervals of 6 inches instead of being held tightly if the material draws. Braid or ruching sewed on the edge of the drapery should be eased on, as it will shrink more in cleaning or laundering and might cause the curtains to draw. The top may be finished with a casing or with rings to slide on a rod. A small brass ring is sewed to the back of the outer edge 6 inches above the bottom of the drapery, and is hooked to a screw eye on the window casing to hold the drapery in place. Weighted tape, braid, or coat weights may be tacked into the bottom hem to make the draperies hang straight and keep them in position.

Fabrics of medium weight, such as taffeta, cretonne, linen, and poplin, are not interlined but wear longer and hang better if they are lined. The method given for interlined draperies may be used by simply omitting the interlining. In high-grade professional jobs the work is all done by hand. The results usually pay for the additional time and labor involved. However, a quicker method is sometimes necessary. If this is the case, trim off all selvages, cut the drapery material so that it will extend beyond the lining one-half inch on all edges except at the bottom. Hem the bottom of the

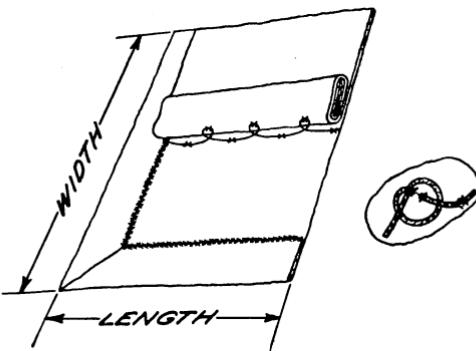


FIG. 30.—Construction of lined and interlined draperies. The hem is caststitched down and the lining and interlining tacked by a loose knot stitch to the drapery material

drapery and the lining separately. Place the lining on the curtain so that the lining is one-half inch above the drapery at the bottom. Turn the hem of the drapery material over the lining one-half inch, pin carefully, turn under raw edges, baste, and stitch in the top casing and side hems, leaving the bottom open.

VALANCES

CALCULATING MATERIAL NEEDED

The basic measurement for the length of the valance is taken across the top of the window on line G, Figure 27, and the depth is usually figured as one-sixth of the length of the side draperies. To this depth hem, heading, and casing allowances are added. For a plaited valance two times the basic measurement (line G) is used and one and one-half for a gathered one. The length of line G plus a 3-inch return on each end is sufficient for the fitted type. (Fig. 9.)

With the exception of the simple full type, valances are always lined and in many cases interlined. Buckram or canvas is the base for the fitted ones, and they are interlined with flannel to keep the sunlight from showing the pores of the buckram and to make the effect a little less stiff. All but the fitted valances may be hung on separate rods with extension ends or hooked onto the rod that carries the side draperies. They almost never should be run on the same rod as the side draperies. The fitted and plaited valances hang and look better if they are tacked or snapped onto valance boards.

Draped valances or lambrequins are not appropriate for the simple home and are seldom attractive anywhere. They are difficult to manipulate and should be attempted only by the professional decorator.

MAKING VALANCES

Gathered valances.—This is the easiest kind of a valance to make. The length of material is measured off, the ends are hemmed, a $1\frac{1}{2}$ -inch hem is stitched in the bottom, and the 6 inches at the top are folded into a double hem with two stitchings far enough apart to carry the rod. Instead of running the valance on a rod three or four cable cords may be run in to form the shirring and the valance hung from the rod by rings. Another variation is to stitch a heading and casing into both top and bottom and run in rods. (Fig. 8.) Valances of scrim or net that accompany colonial tie-back curtains may have the heading turned and stitched in one with the curtain so that they may both be run on the same rod and have their fullness evenly adjusted.

When the side draperies are lined the valance must also be lined. To make a lined valance, first turn in and catstitch the hem allowance down on the ends and bottoms. The lining is then pinned and blindstitched into place. The drapery material is turned down over the lining to form the casing and heading at the top.

Fitted valances.—A heavy piece of paper the width of the window plus 6 inches is folded in the middle and 3 inches at each end turned under. Half of the pattern is drawn on the paper. Several designs that may be used are shown in Figure 16. When cut out the pattern is identical on both sides and should be carefully fitted to

the window and studied to see that the proportions of the valance are good in relation to the rest of the window, that the lines are graceful, and that the 3 inches allowed are long enough to extend back to the wall when the valance is held out over the curtain and drapery rods. When the pattern is perfected, pin it to the buckram, and cut without a seam allowance. Using the buckram as a pattern, the flannel interlining is cut out with a 2-inch seam allowance. The flannel is pinned into place, the 2-inch seam allowance turned over the edge of the buckram and tacked. The buckram is pinned to the drapery fabric with the right side of the fabric to the table and the flannel-covered side of the buckram down. Care must be taken with patterned materials to get a motif in the middle of the valance. The drapery fabric is also cut out with a 2-inch seam allowance which is turned over the edge of the buckram, clipping it to make it fit around curved edges. It is then pinned and tacked to the buckram with long catstitches. Braid or trimming is applied and the lining

cut out with a 1-inch seam allowance. The edges of the lining are turned under; it is pinned and blind-stitched down except at the top. A strip of the lining material 8 inches wide and 2 inches longer than the length of the valance is folded three times lengthwise and an inch turned in at both ends. The folds may be

stitched together on a machine before it is inserted at the top of the valance between the buckram and the lining, so that 2 inches extend beyond the top of the valance. The lining is then tacked into place. The tape supplies the means of attaching the valance to the valance board. It may be nailed into place or a tape with snap fasteners on it may be tacked to the board and the other half stitched to the band sewed into the top of the valance, so that the two snap together. A third method consists of sewing rings to the tape which catch over tacks or hooks about $1\frac{1}{2}$ inches apart near the upper edge of the board. Before the valance is put up, the exact width of the window should be measured off on the valance and the ends or returns bent back. Care should be taken not to form a hard square crease.

Valance boards.—All types of valances, except possibly the Shirred valance, hang better when supported by a valance board.

The simplest form is a wooden shelf from 3 to 4 inches deep and one-half inch thick which rests on the top of the window casing. It can be nailed or screwed into place, or if there is no ledge

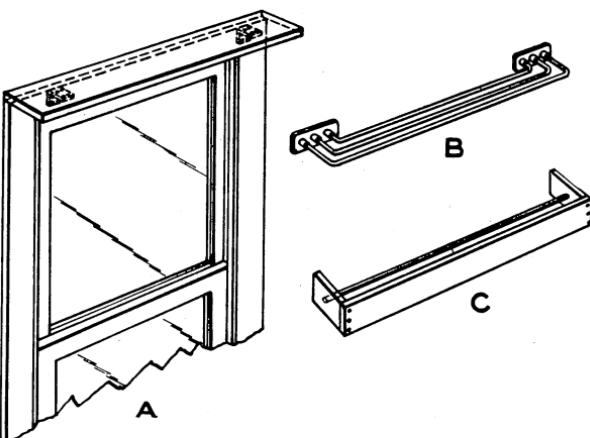


FIG. 31.—Fixtures for hanging overdraperies: A and C, types of valance boards; B, a triple rod bracket for draperies, glass curtains, and ruffle valance

at the top of the window, it can be held in place by a pair of angle irons. (Fig. 31.)

A second type of valance board (fig. 31 C) is made 4 to 5 inches wide, with a short piece 3 inches long nailed to both ends at right angles. A rod for the side draperies may be put inside the 3-inch returns. The board is held in place by screw eyes in the end pieces which catch into hooks in the extreme outer part of the window casing. This type is preferred for a fitted valance.

FRENCH HEADINGS AND BOX PLAITS

French headings are grouped plaits and are attractive in almost all materials. They form well-spaced folds in the material and give a professional touch to glass curtains, draw curtains, or valances.

For a French heading a double hem is folded according to Figure 28. If the material is very soft it is necessary to fold into the top hem a piece of Holland cloth or buckram the exact width of the hem. Measure the width of the hemmed curtain. From this measurement deduct the number of inches to be covered by the curtain when hung (one-half the width of the window) plus the distance from the curve of the rod to the wall plus $1\frac{1}{2}$ inches for

the curve and $\frac{1}{2}$ inch for a lap in the middle. For example, if the material is 34 inches after all edges are finished and is to cover a space of 15 inches, and if the distance from the straight portion of the rod back to the wall is 3 inches, subtract 15 inches plus 5 inches, or 20 inches, from 34 inches. The remainder, 14 inches, should be equally divided into the plaits. (Fig. 32.) One must be placed $1\frac{1}{2}$ to 2 inches from the

FIG. 32.—Construction of a French plait: A, first large tuck. B, tuck divided into three parts. C, ring sewed to back

inside edge of the curtain and another at the point where the rod curves. The others may be evenly spaced between these two. The plaits may be from 3 to 5 inches apart. In the case described, four plaits may be used with $3\frac{1}{2}$ inches for each plait.

Having located the position for each plait, pin and baste the two plaits. Stitch them down 4 to 6 inches from the top, depending on the weight of the material. (Fig. 32.) Form each wide plait into three small ones and sew them down tightly about 3 inches from the top with strong thread of matching color. Heavy linen thread should be used for making the plaits in heavy material. Rings are then sewed to the back of each plait near the top just low enough so that they will not show when the curtain is hung.

If box plaits are desired after making the first wide plait for a French heading, simply flatten the wide plait out instead of pinching it into several small ones. Either catch each box plait down across the back or stitch across the top with the machine.

Variations of box plaits are shown in Figure 16. E and F are made from double box plaits. The material needed is calculated by adding to the exact width of the window 6 inches for returns at the ends and 12 inches additional for each box plait. If there are to be five box plaits, 60 inches must be added to the width of the

window measurement. Join the material by seams, matching the pattern carefully. Line the entire valance with the same or contrasting material. If there are to be five plaits, measure in 3 inches from each side of the curtain and divide the space in four parts. Fold on each one of these points and measure over from the remaining fold 6 inches. Stitch as for a 6-inch plait on that line. Stitch again 3 inches from the fold and parallel to the first stitching. Fold and press these sections so that the two seam lines lie directly on top of each other.

For E in Figure 16, take hold of the center of the top layer of the box plait and fold it back to form a square. Tack down the corners of the square and press well. If the plait spreads open at the bottom tack it 2 or 3 inches from the bottom. To form the rosettes as in F in Figure 16, take hold of the seam of the second stitching at the top, pull it down $1\frac{1}{2}$ inches, and tack it at that point. If the lining is of contrasting material, the rosette is more attractive.

MOUNTING DRAW CURTAINS

The equipment needed for draw curtains consists of a solid rod held in a socket at each end or a rod with extension ends, flat or round rings large enough to slide easily on the rod and have no projections that would catch the cord, a single and a double pulley, two pairs of weights, and curtain cord enough to cross the width of the window twice and to leave ends long enough to be reached. If the curtains are heavy, the rings should be provided with small wheels or rollers which run on a track.

The curtains before mounting are plaited so that they will just fill the space. Rings are sewed to the back of each plait and about 1 inch from each edge near the top. (Fig. 33.) All the rings but one on each outer edge are slipped on the rod. The pulleys are screwed into place and the ring at each outer edge is then slipped on the rod. The rod is put in place. The two center rings (B and C, fig. 33) are pulled to the exact center of the window so that the curtains lap about an inch. One end of the cord is then threaded through one side of the double pulley (A, fig. 33) and run through the rings and knotted firmly at B. The cord is then threaded through the rest of the rings, through the single pulley, and back through the same rings to C, where it is again knotted. Before knotting the cord at B and C it should be pulled tightly and care taken to see that the curtains lap a little. From C the cord goes through the remaining rings to A and through the double pulley. The cord that was last knotted at

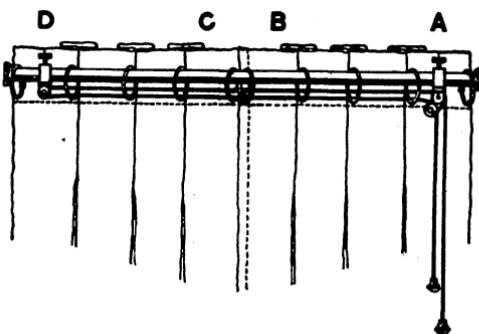


FIG. 33.—Method of threading a draw curtain shown from the side next to the window. Thread cord through double pulley A, knot in the center ring B, thread through the single pulley D, and knot in the center ring C before returning it to the double pulley A.

C should be made a foot shorter than the other. By pulling the shorter cord, the curtains will separate each way from the center.

SHADES

The commonest type of shades are of Holland cloth bought ready-made. However, it is possible to make attractive shades if care and accuracy are practiced.

GLAZED CHINTZ, LINEN, OR OILCLOTH SHADES

The measurements for shades depend on whether they are to be hung inside or outside the casing. Window shades hung outside the casing exclude more light, and wear on the sides from rubbing against the casing is avoided. If shades are hung inside the casing, however, they do not interfere with the curtains and more attractive arrangements are possible. The brackets in that case are mounted either on the flat surface just outside the sash run or on it just above the sash-weight pulleys. To hang shades this way the casing must be 2 or more inches deep and measurements must be absolutely accurate. (Fig. 34.)

For the fixtures mounted outside the casing the width is measured from casing to casing. To this measurement is added 2 inches for a 1-inch lap over the casing on each side. Measure the length of the window from the sill to the bottom of the top casing. Add 12 to 18 inches to this measurement for the hem, to wrap around the roller, and for leeway in pulling up and down.

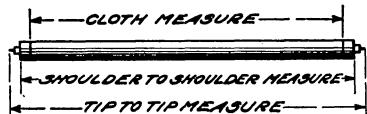


FIG. 34.—Measurements for shade rollers

For the inside fixtures the length measurement is the same as those given. The width is taken from the inside of the casing. This measurement must be exact and taken in the place where the shade is to hang. The cloth is usually cut about $1\frac{1}{2}$ inches narrower than the length of the roller.

If the material is exactly the right width the selvage need not be removed. If the cloth is too wide, glazed chintz and oilcloth may be cut the exact width and the edges left unfinished. Linen or unglazed cloth will ravel, and 2 inches must be allowed on the width for flat hems. If the cloth is too narrow, a lapped seam with the edges raw will make the flattest joining. It may even be wise to have a shade maker sew the seams. If they are bulky, the shade will not roll well.

The simplest method for finishing the bottom is to hem it and run a flat stick through the hem. For the young girl's bedroom the bottom of the shade may be scalloped and bound with cotton bias binding or ribbon. A tuck wide enough to carry the slat should be made above the line of the scallops. Decorative beads, tassels, or rings can be tacked on at the center for a pull.

It usually pays to purchase the best grade of rollers. The cloth should be tacked in a straight line to the roller. Many shade rollers have a line drawn on them as a guide for the shade cloth. One-ounce tacks are used to tack it to the roller. Metal clamps should be used near the ends of the roller where the springs are, so that there will be no danger of a nail running into the spring.

Natural-colored linen shades may have insertions of handmade lace or neutral-colored embroidery in them. The glass curtain is usually omitted with such a decorative shade. A valance with or without side draperies if used with them must be simple and must harmonize with the decorative shade. A valance of the same material as the shade with no side draperies is an interesting treatment for hall or sun room. Figured or plain red or blue glazed chintz shades with ruffled swiss, voile, or organdie tie-back curtains are most effective. (Fig. 24.)

CURTAIN MATERIALS

FOR GLASS CURTAINS

Batiste.	Lawn.
Canton linen.	Marquisette.
China silk.	Madras.
Cheesecloth.	Maline.
Chiffon.	Mull.
Cross-barred muslin.	Net.
Dish toweling.	Organdie.
Dotted swiss.	Pineapple cloth.
Eyelet embroidery.	Rayon and cotton gauzes.
Fish net.	Scrim.
Georgette.	Tarlatan.
Grenadine.	Theatrical gauze.
Handkerchief linen.	Voile.

FOR GLASS CURTAINS ARRANGED TO DRAW

Casement cloth.	Pongee.
Gingham.	Soisette.
Gauze, heavy.	Silk and cotton mixtures.
Habutai silk.	Shantung.
Japanese crêpe.	Taffeta.

FOR DRAPERIES

Arras.	Mohair casement cloth.
Armure.	Mohair velvets.
Burlap.	Monk's cloth.
Brocade.	Oilcloth.
Casement cloth.	Poplin.
Challie.	Printed linen, silk or cotton.
Chambray.	Rayon novelty fabric.
Chintz.	Rep.
Corduroy.	Russian crash.
Cotton flannel.	Sateen.
Cretonne.	Satin.
Damasks, silk and cotton.	Shantung silk.
Denim.	Toile de Jouy.
English print.	Terry cloth.
Gingham.	Tapestry.
Glazed chintz.	Taffeta.
Homespun.	Velours.
Japanese crêpe.	

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October 4, 1926

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